

ROBERT FROST – PRE-MODERN POET



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Robert Frost's poetry is filled with curious contradictions, traditional theories, disturbing excitement to which the individual surrenders himself, and superb versification – in the form of conversation. For him a poem is twice blest once by the poet and then by the reader, it sums up the past and enlivens the present for happy and wise future by **transcending time and space**. It's universal and symbolic in its appeal because it expresses both things and thoughts with modern technique of contrasts and suggestions.

He explores a unique and **isolated portion of modern period**, he stands at the bridge of the 19th C. tendencies and traditions, and 20th C. modern approach. He is appreciated for his realistic depictions of rural life and his command of American colloquial speech, language, and situations familiar to the common man. Many modern poets including **T.S. Eliot**, are influenced by his technique and that of the **IMAGISM**, he changes '**stilted Pseudo-literary language**' into **NATURAL SPEECH**. He writes poetry of opinion, and the woods that are lovely, dark deep and frosty with deceptively simple touch.

He violates the restrictions of the contemporary poets in subject matter, for him the poet's fresh recognition creates an **emotional crisis**, which compels to find release at last in dramatic lyrics. He never mystifies nature as **Wordsworth**, he is more a poet of man than nature, and sees man always cradled within nature. His poetic ideas are easily grasped by the reader, he defines a poem as a metaphor because it highlights certain **permanent truth** and **enduring qualities in human nature**. His aim is to delight, and this delight lead to wisdom because life appears to him as symbols, figures, conflicts, journeys etc.

He is a pastoral poet – poet of pastures and plains, mountains and rivers, woods and gardens, groves and bowers, fruits and flowers, and seeds and birds; but he uses pastoral techniques only to evaluate and comment on the modern lifestyle.

The figure – begin in delight and ends in a clarification of life Frost has reverence for the living process, in itself a power of creative resistance to the flux of matter. He expresses his ideas and feelings in a simple and graphic language, to hasten the effect, he uses **dots, dashes, parentheses and quick transitions of thoughts**. His poem begin in a casual way, in order to sound realistic and natural Frost doesn't care for syntax and structure.

Sometimes Frost's diction become aphoristic, plea and proverbial such as in – **'good fences make good neighbors'**, and **'Something there is that doesn't love of wall'** - Mending Wall. Here, the neighbor's attitude is conservative rather than progressive. However the 2nd view is best described in the song 'the birds, the rivers, the breeze, no borders can stop them, borders are for men, just think what you and I've found-as human beings' - REFUGEE Indian movie.

In "Home Burial", he describes **'TWO TRAGEDIES'** – 1st, the death of a young child, 2nd, the death of a marriage. Although the child's death is the catalyst of the couple's problems, the conflict is the couple's **inability to communicate** with each-other. Both characters feel grief at the loss of the child, but doesn't able to understand the way that their partner chooses to express his/her sorrow. The mother's condition is somewhat best described in **Bruno Mars' song 'Talking to the Moon'**.

Frost said once, **'there two kinds of realism, the one who shows potatoes with its dust and the other who is satisfied to show a potato brushed clean. I'm inclined to be the 2nd kind'**. He is mainly interested in the contradictions which his characters show in their makeup. He believes that life itself is a bundle of contradictions and man is to survive by being courageous and fearless in the face of natural barriers. His favorite subjects is humanity whom he treats realistically, neither idealizes nor glorifies his men and women.

For him, nature is simply different from man; it has nothing to do with, and therefore can't be judge by human values and desires. Frost accepts this difference matter of fact, whereas **Hardy** is disappointed by it. They both refrain from projecting themselves into nature in **Wordsworth's** manner. Frost also resists **Miltonic resonance** in writing the **POST-DARWINIAN** poetry of diminished claims, because he sees Darwin's view of nature as inescapably true.

To sum up, Frost portrays the disintegration of values in modern life and the disillusionment of the modern man. Most of his poems deal with persons suffering from loneliness and frustration, loss and disease of modern life. As a pre-modern poet, his work has an awareness and knowledge, and reflection of contemporary social, and scientific developments, a sensibility to contemporary phenomena like machinery, the industrial city and neurotic behavior, the liveliness that comes from topicality, blend of thought, emotion and realities, involvement with the mind or soul of the individual; and preference to individual instead of importance of society.